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MR. D. FFRANGCON-DAVIES.

MUSIC is apt to speak to Welshmen in a voice that commands willing obedience. In answer to its call for life-long service the husbandman will not hesitate to leave his labour in the field, the miner his work in the pit, the tradesman his occupation in the shop, and the clergyman his duty in the church. Amongst the recent additions to the musical ranks of Britain, Mr. Ffrangcon-Davies holds a distinguished position. In childhood his love of the art led him to the study and practice of works by Handel, Haydn, Spohr, and other great composers, whose oratorios furnished the vocal amateurs of his native Carnarvonshire with solos and choruses which, while affording by their beauty and grandeur unqualified pleasure to auditors, were instructing the executants in the purest and loftiest branch of the art. Happily, the lad had also opportunities of becoming acquainted with the best of instrumental music, since his father was assiduous in imparting to him a practical knowledge of Beethoven's sonatas. Ffrangcon-Davies had other advantages denied to the majority of musical youths. We refer to those obtained at the Friars Grammar School, Bangor, where he received his early education. From this establishment he removed to Jesus College, Oxford, where he was elected exhibitioner, and in due time took a B.A. and M.A. degree. Whilst there he played in his college football team, stroked his college eight, and rowed in Varsity trial eights. But music was his chief delight. He had sung in the choir of Bangor Cathedral while at Friars School, and subsequent practice had increased his love of the occupation. In short, its fascinations became so powerful as to induce him to give up an honourable calling for the pursuit of the musical art. Doubtless the consciousness of being the possessor of a voice of exceptional quality, power, and compass had not a little to do with this decision. Entering the Guildhall School of Music, he studied under Mr. Latter, one of the most experienced and able professors at that institution. The instruction there received was favourably displayed at the concerts held periodically under the direction of the principal of the school. Subsequently Mr. Ffrangcon-Davies received private lessons from Mr. William Shakespeare.

Mr. Ffrangcon-Davies made his first appearance in the capacity of a professional vocalist at a concert held in the Free Trade Hall, Manchester, and his *début* as an operatic artist in a performance of Gounod's *Faust* given by the Carl Rosa Company at the Theatre Royal of that city. The result of this exhibition of vocal and histrionic skill was specially gratifying, since it led to an offer of an engagement for the season of opera, which the directors of the Company were about giving at Drury Lane. Coming before the public prepared for his duties, he acquitted himself on the stage of the national theatre in an admirable manner. So favourable was the verdict of the Press, that Mr. D'Oyly Carte secured him for the important part of Cedric in Sir Arthur Sullivan's *Ivanhoe*, the work composed for the opening of the new English Opera House. Mr. Ffrangcon-Davies has assisted at the Popular Concerts in St. James's Hall, at the Crystal Palace concerts, at the Reid concerts, Edinburgh; at the Free Trade Hall concerts, Manchester; at the Lincoln and Peterborough festivals, and very many other performances of high-class music given in London and the provinces. He is engaged to sing at the National Eisteddfod to be held at Rhyl next month, when he will sustain the title-part in *Saul of Tarsus*, the new oratorio by the popular Welsh composer, Dr. Parry.

CURRENT NOTES.

A WORTHIER interpreter of Schubert's pianoforte works than Sir Charles Hallé has not appeared amongst the crowd of pianists that have visited London during the season now numbered with the past. This distinction he has attained by performances as intellectual in conception as perfect in execution. Those who have attended the series of Schubert recitals given by him on consecutive Friday afternoons in St. James's Hall can bear witness to the technical skill which he brought to bear upon the themes, as well as to the unaffected manner in which he gave expression to the thoughts and feelings embodied in the music of the beloved master. Though in the fiftieth year of his London career, Sir Charles Hallé betrays no sign either in hand or mind of the weakness generally resulting from so long a period of public service on the platform of the concert-room. He is, happily, still in command of that elasticity of touch, that richness of tone, and, above all, that refinement of style by which he gained the approval of the critical audience which assembled in the Hanover Square rooms in the summer of 1843. These artistic qualities were again revealed at his last Schubert recital on the 1st of July, when the programme included the tenth sonata, in A major, with the delightful scherzo; the eleventh sonata, in B flat, with the appealing andante; and the clavierstück, "Allegro Patetico," in E major. The Lieder sung on this occasion by Mdlle. Fillunger were the last efforts of Schubert. Listening to them one's thoughts wandered to the sick-room of the composer neglected in life and honoured in death.

AGAIN have the hopes of British musicians been blighted. For generations they had been striving to establish English Opera on a firm basis, but, alas, with no success. Two years ago their spirits revived at the sight of a magnificent theatre being reared in the Shaftesbury Avenue, which was for all time to be dedicated to the cause they had at heart. After a season of a few months its doors were closed, and now comes the announcement that the building is about to be transformed into a music-hall, and native opera thereby once more becomes homeless. Who is to blame for this fresh indignity to art, the management or the public? Both, perhaps. It may be musicians themselves are to some extent responsible for the disaster. Anyhow, English Opera has for good and all to quit its newly-made and splendidly furnished home, which henceforth will be occupied, not by the drama, but by a species of entertainment inimical to the interest alike of the dramatic and the musical art.

AN orchestral concert was given at St. James's Hall on Friday evening, July 1st, by Mons. Emile Sauret, whose programme contained, amongst other things, Max Bruch's Violin Concerto in G minor and Dr. Mackenzie's "Pibroch" for the violin, together with the "Introduction and Rondo Capriccioso" by Saint-Saëns, and a "Chant du Soir" by the executant himself. It is unnecessary to say which of the two important works, the Concerto or the "Pibroch," was the more effectively played, since the art of the accomplished violinist, M. Sauret, was brought to bear upon both, but it should be stated that the latter piece had the advantage of being performed under the direction of its gifted author. As with all truly great works, the "Pibroch" reveals at each interpretation points of interest and phases of beauty which had previously escaped



observation. Whether the solo part be played by Sarasate, Sauret, or any other of the able artists who have taken it in hand, the "Pibroch" always gratifies the auditor with the picturesqueness of its varied themes. M. Sauret's rendering of his own "Chant" was distinguished by purity of tone and elegance of phrasing. The vocalist was Miss Marguerite Hall.

At the Princes' Hall on the first Friday afternoon of the last month, Mr. Edward Zeldenrust gave a pianoforte recital of works by Bach, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, and Liszt. Whilst displaying many good qualities as a performer, Mr. Zeldenrust betrayed a tendency to exaggeration after the manner of the modern school of pianists. Madame de Swiatlovsky's dramatic rendering of songs by Schäffer and Reichel afforded an agreeable relief to the instrumental compositions.

DR. HARFORD LLOYD has been appointed precentor and organist of Eton College, in succession to Mr. Joseph Barnby, the recently elected Principal of the Guildhall School of Music. For some time Dr. Lloyd was organist of Gloucester Cathedral, and in virtue of that office he conducted one or two of the "Festivals of the three choirs," held triennially in that church. He is also known to the public as a composer of cantatas and anthems, which reveal qualities likely to be of service in the musical training of the scholars of Eton.

MR. GEORGE GROSSMITH, having without opposition been elected member for Mirthshire, invited his supporters residing in London to a meeting in St. James's Hall, in order to place before them the results of his recent labours in the cause of cheerfulness. On that occasion he brought forward the agents who are assisting him in the good work. Among them were those well-tried hands, the Dancers of years ago, the Ladies engaged in Shopping, the old Organ Man, and the Up-to-date Mamma, each and all of whom showed no diminution whatever in the capacity of provoking laughter. He also introduced a number of young "Playactors" now joining the ranks commanded by him. First came a stage Rustic, then a Villager and a Heroine, and these were followed by a Villain of the deepest dye, and a Lover à la Beerbohm Tree. As they all succeeded in creating fun and frolic whilst "holding the mirror up to nature," they were heartily welcomed by the constituents present. Last of all appeared, not for the first time, a bewildered Comic Singer, and an absent-minded Barrister. It is stated that Mr. George Grossmith is about taking his company of drolls, which, by the way, he carries under his hat, to Canada and the States. Whether the grim humourists and the laughter-loving inhabitants of those countries will understand and appreciate his keen and refined satire upon English society, as revealed in his Recitals, is a question which future experience alone can decide.

THE last of the Richter Concerts of the season took place on the 4th ult., when the programme contained the opening and the closing scenes from Wagner's *Ring des Nibelungen*, the series of music dramas which has provoked so much controversy. Those who regard it as a colossal blunder upon the part of the composer are quite content with only the beginning and ending of the huge work. Others again are so enamoured with the music, and so unconscious of the absurdities and indecencies abounding in the libretto as to deem it profanity to curtail the huge score by a single note. The appetite of these worthy enthusiasts grows by what it feeds upon, and never becomes satiated with the viands of the Gargantuan feast. Perhaps the most discreet, and certainly the most numerous of the master's admirers in this country are those who enjoy a concert-room performance of pieces selected from the music dramas. Happily, Richter with good taste and sound judgment, places such excerpts in almost everyone of his programmes, and gives to each piece an interpretation the most complete and convincing. The singers who assisted at his most recent concert in the scene from *Das Rheingold* were Madame Amy Sherwin, Madame Minna Fischer, Miss

Girtin Barnard, and Mr. Andrew Black; while the scene from *Götterdämmerung* had for vocal exponent Madame Nordica, whose delivery of the music allotted to Brünhilde won unanimous approval. The overtures on this occasion were Beethoven's *Die Weihe des Hauses* and Wagner's *Tannhäuser*, while the symphony was Berlioz's bizarre, *Episode de la vie d'un Artiste*.

FOR the London season of next year Mr. N. Vert announces a series of six Richter concerts at St. James's Hall, where a series of three will be given in the following Autumn, and these will be supplemented by a Richter concert tour in the provinces. In the meantime, Dr. Richter enters upon his duties as conductor-in-chief of the Vienna Opera, an appointment he has just received.

THERE was great activity at the Guildhall School of Music last month, when competitions took place for the several prizes at the disposal of the committee. For their possession a large number of students entered the list, and so closely did they run together that at times it was difficult to decide which first passed the winning post. In almost every trial the successful one was associated with others who, receiving "high commendation," were ranked but little behind the foremost in the race. This was the most gratifying feature of the examinations, since it showed how general was the merit of the numerous candidates. The office of "Judge" was at each trial undertaken by a lady or gentleman who had achieved public celebrity in the special department of art in which the aspirants were undergoing examination. Thus each class of singers and instrumentalists had for adjudicator a representative artist, who was, by the way, unattached to the School. The soprano prizes were awarded to Jessie Bradford, Ida Price, and Emily Briggs; the mezzo-soprano prize was awarded to Louisa Cox; the contralto prize to Lilian Clöse; the tenor prizes were awarded to Samuel Masters and Edgar Colbourne; the baritone prize was awarded to Edward Epstein; the bass to Charles Hinchliff; the elocution prize to Florence Barrett; the pianoforte prizes were awarded to Ethel La Thangue and Ethel Yetts; and the sight-singing prizes to Florence Oliver, Amy Devonshire, and Lilian Clöse.

MONS. DE PACHMANN has decided to make his re-appearance in public in October next, when he will give some pianoforte recitals in London, and under the direction of Mr. N. Vert make a tour of the provinces.

SEÑOR SARASATE has left England for Spain whence, after fulfilling a number of engagements there, he will return to London in September to give a series of recitals in St. James's Hall. The great violinist will also in the Autumn make a tour of the provinces.

As Mr. Barton McGuckin's engagement with the Carl Rosa Opera Company is for two special performances weekly, he will be at liberty to appear in the concert-room in town or country on the intervening days. It is definitely settled that Mr. McGuckin is to "create" the rôle of Otello in Verdi's opera, and in all probability that of Sir Lancelot in Bemberg's *Elaine*.

"WHAT a pretty sight," was the exclamation of the visitor to St. James's Hall on Tuesday afternoon, July 5th, when the platform was occupied by a "band of harps" doing service in carrying out the programme which Mr. John Thomas had framed for his annual concert. How gracefully the young lady executants touched the resounding strings! With unity they played the "Bardic Fantasia," composed by Mr. John Thomas, whose new work, "Le Désir," being rendered by them with the variations of light and shade necessary to the imparting of full effect to the melodious theme, aroused the enthusiasm of the audience. But the greatest success achieved by the "band of harps" was in the concert-giver's arrangement of Chopin's "Marche Funèbre," the tones giving utterance to the mournful strains, being singularly weird and impressive. Mr. John Thomas rendered in a faultless manner his own solos, entitled respectively "Winter"

and "Eolian Sounds." He also joined Miss Harriet Shaw in the task of interpreting his duet in E flat minor for two harps, and gave with Miss Marianne Eissler a good account of the themes in his duets for violin and harp. An old Welsh song, "Gyda'r Wawr," was delightfully rendered by Madame Edith Wynne, while ditties of the same nationality were sung by Mr. Dyved Lewys and Mr. Hirwen Jones; the other vocalists being Madame Giulia Valda, Miss Hannah Jones, Miss Damian, Mr. Daniel Price, and Mr. Edward Owen. It should be added that Mr. Joseph Hollman played a 'cello solo—an "Andante" of his own—with power of tone and admirable expression.

M. JOSEPH HOLLMAN and M. Johannes Wolff will, under the direction of Mr. N. Vert, make a tour of the United States and Canada during the forthcoming winter.

A CAPITAL orchestra, in greater part composed of students and professors of the Trinity College, London, with Mr. F. Corder as conductor, played at the concert, held by that institution in Princes' Hall on the 9th July, the overtures, *Ruy Blas* and *Genoveva*, by Mendelssohn and Schumann respectively. Amongst the pianoforte pupils who distinguished themselves on that occasion were Miss Ethel Bonavia Hunt, Miss Eleanor Shuttleworth, and M. Ketelbey, the last named giving, in able manner, the solo in his own Caprice for pianoforte and orchestra. The vocalists were Miss Maud Williams, Miss B. Ackworth, Miss E. Plummer, and Miss Maggie Pritchard.

MR. EDWARD LLOYD'S tour of the provinces will commence in January next. The celebrated tenor will be assisted in concert performances by Madame Amy Sherwin, Mr. Maybrick, and other well-known artists.

At the concert given at St. James's Hall on Monday evening, July 11th, by the students of the Royal College of Music, Dvůřák's Symphony in D was performed in a manner that reflected honour upon the institution. Under the guidance of Dr. Stanford, the young players surmounted the difficulties presented by the formidable work, and also revealed the beauties with which it abounds. Beethoven's Pianoforte Concerto in C minor received a good interpretation, the solo part being well played by Mr. W. A. Spencer. The rising composers of the college were represented on this occasion by Mr. E. W. Naylor, whose setting of Tennyson's "Merlin and the Gleam" convincingly showed that he had the capacity of giving musical utterance to poetry of the highest order. Amongst the vocalists Miss Clara Butt was conspicuous, since she displayed in a solo from Gluck's *Orfeo* beauty of voice and artistic phrasing. The quintet from *Die Meistersinger* had for exponents Miss Maggie Purvis, Miss Charlotte Russell, Mr. William Green, Mr. William White, and Mr. John Sandbrook.

THE musical profession has during the last month sustained a heavy loss in the death of Charles Edward Stephens, an accomplished musician and amiable gentleman. For forty-two years he was connected with the Philharmonic Society, and from 1880 to the time of his departure he filled the office of treasurer of that institution. Charles Stephens was no idler. Throughout a life which reached beyond the Scriptural limit he served his beloved art, now as composer, now as executant, and always with sincerity and ability.

THE Royal Society of Musicians held its 154th anniversary festival on Monday, the 11th ult., at the Hôtel Métropole. Mr. F. Meadows White, Q.C., the chairman of the meeting, advocated the claims of the Society with so much success as to enable the treasurer to announce donations amounting to £1,300. Besides the president, the speakers of the evening were Mr. Walter Macfarren, Dr. Mackenzie, Mr. Barnby, and Mr. Lumley Smith; while a goodly company of singers and instrumentalists enlivened the proceedings with the performance of an excellent programme.

MR. ARCHIBALD RAMSDEN, of 103, New Bond Street, is now exhibiting specimen of a new style of free-reed organ, manufactured by Messrs. Mason and Risch, of Worcester, Mass., U.S.A., for which he is the sole agent in this country. These instruments are built in a good solid style, very different from that to which the public have been accustomed, and are intended to take a place much nearer the pipe-organ than yet has been accorded to free-reed organs. The principle of chamber or channel resonance has been carried out to the fullest extent compatible with commercial aims, and the results are found to warrant the faith in scientific teachings. The diversity of tones obtained upon this principle, and the wonderful carrying power of the several qualities, will be a revelation to many musicians who have judged free-reeds by the very inadequate productions that go under the names of harmoniums and American organs.

The specimens now on view comprise three grades: one, a single manual, which can be blown by the feet; and two others of two manuals and pedals, more ambitious in design and requiring the organ man, the usual help to the organist. The smaller of these organs has nine complete set of reeds and two on the pedals, whilst the larger extends its power to fifteen complete stops and two on the pedals; and, having a pipe front, has every appearance befitting a church organ. We trust to give a fuller notice of these interesting developments of the free-reed in a future number.

On the evening of Saturday, July 23rd, the Club, formed by professors and students past and present of the Royal Academy of Music, held its annual dinner in the Victoria Hall of the Criterion. The chairman of the meeting was Mr. Walter Macfarren, whose speeches, replete as they were with kindly feeling and good sense, were heartily appreciated by the company. Nor were the addresses of Dr. Mackenzie, the Principal of the Academy, of Mr. H. C. Banister, Mr. W. H. Cummings, and of others, allowed to pass without expressions of warm approval.

M. MAUREL, the well-known operatic artist, has been lecturing at the Lyceum theatre on "The Application of Science to the Arts of Speech and Song," with not altogether happy results. His remarks on the *Coup de Glotte*, not meeting with unanimous approval, provoked strictures from the critics of London journals, which led to a challenge on the part of the lecturer to argue the matter out. Without taking part in the discussion, it might be said that we shall be glad to find in M. Maurel a teacher, by example as well as by precept, of the method of producing the voice free from the weakness of trembling and from the vice of false intonation. Unfortunately, the method is not often exemplified upon the operatic stage.

STUDENTS of the Guildhall School of Music were heard to great advantage at the orchestral concert given on Saturday, July 23rd, when the Lord Mayor, Lady Mayoress, and Sheriffs, together with a great crowd of citizens, assembled in the Guildhall to listen to the performance of a programme calculated to test the ability of the scholars. Opening with the civic anthem, composed by the late Principal, the youthful executants gave an excellent interpretation of the overtures *Ruy Blas* and *Pré aux Clercs*. Miss Jeannie Levine displayed exceptional skill in Mendelssohn's violin concerto, while Miss Florence Oliver, Miss Jessie Hudleston, and Mr. Edward Epstein sang solos with effect. The operatic class gave, under the direction of Mr. H. Klein, an effective rendering of the *finale* to the second act of *Le Moise di Figaro*. Mr. George W. Collins was the conductor of the concert.

WITH Covent Garden theatre open every night and Drury Lane available whenever required, Sir Augustus Harris had no difficulty during the last month of his regular season in adding two operas to his repertoire without interfering with works already popular. Bemberg's much-talked-of *Elaine*, produced in French at the Bow Street establishment on the 5th July, was an absolute novelty, whilst Nessler's *Der Trompeter von Sakkingen*, presented in German at Drury Lane on the 8th July, was heralded by excellent reports from Germany.

and the United States. As regards London, the former was more successful than the latter, a result in some degree, perhaps, due to the fact that in every respect it was better done. A kindly eye had been bestowed upon *Elaine* by Mr. D'Oyly Carte, who would have given the opera in English at the Cambridge Circus Opera House had the public shown sufficient interest in his venture, whereas but a few days' notice was afforded of the definite intention to produce *Der Trompeter*. Then, again, M. Jean de Reszké and Madame Melba—the two most luminous “stars” of the Covent Garden troupe—undertook to represent Lancelot and the Lily Maid of Astolat respectively, and it was known that particular attention had been paid to the spectacular details. The Polish tenor, who was indisposed on arriving in England through lack of rest after his American tour, kept his promise to M. Bemberg, but it was obvious that he was over-taxing his voice and energies, and, as it happened, he neither sang this part again nor any other during the season.

M. JEAN DE RESZKÉ'S appearances indeed were few, and his early departure necessitated the abandonment of both *Otello*, only placed on the stage of Covent Garden last season, and of *Die Meistersinger*. His part in *Elaine* was subsequently taken by M. Montariol, and at later representations Mdle. Marie Brema replaced Madame Deschamps-Jehin as the treacherous Queen Guinivere—a somewhat unthankful character, only sharing in the first and final scenes. Madame Melba played the gentle heroine throughout, and by her pathetic acting no less than by her expressive rendering of the music scored a triumph likely to be of some continuance.

THE story of *Elaine* is of fair dramatic interest, and the more momentous phases of the action are effectively laid out for stage illustration. It opens with the departure of King Arthur to Camelot and with demonstration of Lancelot's relations with Queen Guinivere, the latter of whom, however, does not wish to keep her lover from the lists. Then comes the scene of Lancelot's arrival at Astolat, and his meeting with Elaine. The subsequent incidents are the tournament at Camelot, in which the helmeted Lancelot, though victor, refuses to take the honours that are his due; the tending of the wounded knight in the Hermit's grotto by the heroine; the death of Elaine, when through the craft of the Queen the return of the scarf given to the knight by the maiden is accepted as token that he will not return to her; and the quarrel between Lancelot and Guinivere, quickly followed by the floating past the Royal Gardens, in which a *fête* is being held, of the barge containing Elaine's body in bridal garments.

It will be seen that the opportunities allowed the composer for the portrayal of the intenser emotions are great, and it cannot be said that M. Bemberg has been neglectful thereof. In the construction of his music he makes use of “representative themes,” but not to an extent that becomes wearisome, whilst the orchestration is picture-que, and fairly reflects the stage situation. The composer's style is built upon that of Gounod, with an admixture of Massenet. The main appeal to the public is, however, made through the powerful influence of melody. Strong dramatic instinct is evidenced in the two duets for the Knight and the Queen, and the death song of Elaine, as rendered by Madame Melba, is eminently touching. It should be added that a happy thought struck the composer when he resolved at the outset to make clear the sensitiveness and simple faith of Elaine by causing her to sing a French *ballade* relating to true love. M. Edouard de Reszké sang the Hermit's beautiful prayer with becoming dignity, and MM. Plançon, Ceste, and Dufrique were also in the cast as Astolat, King Arthur, and Gauvain respectively.

In *Der Trompeter von Säkkingen* there are no pretensions to scholarship. Von Scheffel's familiar story has been set to music that is a little above the ordinary comic opera standard, and there is sufficient movement on the stage to interest the spectators. It was first produced in 1884 at Leipzig, five years after the same composer's *Rattenfänger*, which under the title of *The Piper of*

Hamelin was given at Covent Garden by an English Opera Company a few winters back without attracting much attention. In the prologue of *Der Trompeter* Werner and other students are expelled the University for a nocturnal disturbance, which gives the excuse for some lively choral writing for male voices (a branch in which the composer is at his strongest). Later, Werner rescues Maria, the daughter of a nobleman, from insult by peasantry—the period being towards the close of the Thirty Years' War—and as trumpeter is taken into the service of her father. When it is discovered that the young people are in love with each other, Werner is dismissed, but his bravery in helping to defend the Baron's castle from attack restores him to favour and being proved of as high birth as Maria no further obstacle is placed in the way of their union. It is an opera for the baritone (Werner) and not for the soprano, which may account for *Der Trompeter* not having ere this been introduced to the comic opera stage in this country.

MANAGERS complain of the dearth of works with brisk, strong, and catching music, but they seldom add that nothing of the kind is likely to be accepted by them if the female parts are subordinate. This is certainly the case with *Der Trompeter*, albeit, there is an interpolated ballet symbolical of the Rhine and its wines. Furthermore, being somewhat of the Don Cæsar de Bazan type—dashing, free, and picturesque—the part of Werner requires an interpreter who is a good actor as well as singer. Such are rarely obtainable. Under the circumstances stated, it may be some time ere *Der Trompeter von Säkkingen* obtains a footing in England notwithstanding the freshness of its choruses, the taking love duet of the second act, and Werner's “Abschied”—an elegant sentimental effusion. At Drury Lane Herr Reichmann, who has acquired celebrity in the part of Werner, played with sufficient *verve*, but vocally was not quite so satisfactory; Herr Wiegand displayed some comic power as the limping old Baron; and Fräulein Bettagne was the Maria. The performance brought forward as conductor Herr Feld, the assistant to Herr Mahler, who, may be, considered such a work as *Der Trompeter* beneath him.

THE cycle of the cumbrous *Ring des Nibelungen* was not only completed at Covent Garden, but repetition performances were given at Drury Lane. Frau Klafsky, a singer with exceptional gifts as an actress, after making a great hit as Fidelio, increased her reputation by her representation of Isolde and of Brünnhilde in the three sections of the tetralogy in which that character appears. In the exhibition of the Valkyrie maiden's sympathy for the fate-ridden Siegmund and Sieglinde in *Die Walküre*, and of the purely womanly spouse of Siegfried in *Götterdämmerung* she was perfect. In physique, too, she is quite equal to sustaining the most exhaustive of Wagnerian heroines. In the *Götterdämmerung* (July 13th) Frau Klafsky, after literally five hours' “traffic of the stage,” was as energetic as when she opened the opera—the very dull scene on the Norns being omitted. Herr Max Alvary, excellent throughout the *Ring* series, was disappointing as Tannhäuser (July 15th), and both at Drury Lane and Covent Garden Herr Mahler's reading of the famous *Leonora* overture (between the acts of *Fidelio*) was deficient in poetry as well as fire. Such a rendering made our English instrumentalists smile.

DURING the subscription season, closing on the 23rd, Sir Augustus Harris gave altogether twenty-five foreign operas, besides one performance (at Drury Lane on the afternoon of the 23rd) in English, of Mr. George Fox's *Nydia*, previously heard at the Crystal Palace.

TO CORRESPONDENTS.

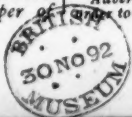
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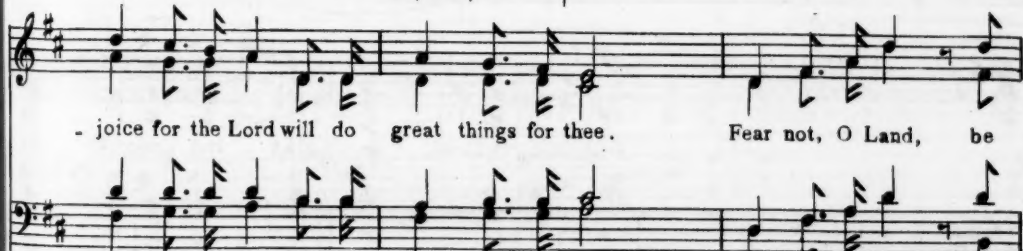
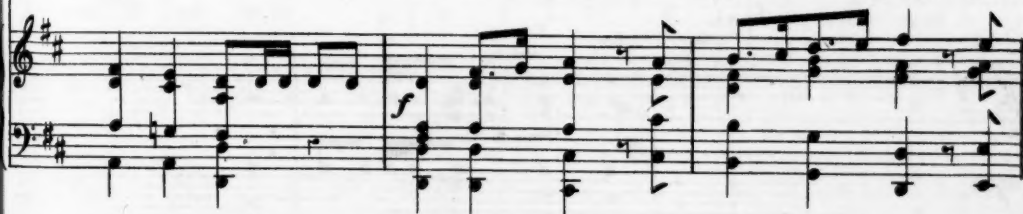
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ff Fear not, O Land, be glad and rejoice Re-

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- joice, for the Lord will do great things for thee Fear not, O Land, be

- joice, for the Lord will do great things for thee Fear not, O Land, be

glad and re-joyce, Re-joyce for the Lord will do great things for thee. *rit.*

glad and re-joyce, Re-joyce for the Lord will do great things for thee. *rit.*

glad and re-joyce, Re-joyce for the Lord will do great things for thee. *rit.*

Moderato. ♩ = 84.

mf

Bass Solo, { or, Tenors and Bases in unison.

For the tree beareth her fruit, bear-eth her fruit, the

animato.

fig tree and the vine do yield their strength, Be glad then ye

animato.

rit.

chil - dren, ye chil - dren of Zi - on, and re joice in the Lord, the

rit.

Moderato.

Duet. Sop? & Alto. or Sops: and Altos in unison.

mf

Lord your God The floors shall be full of wheat, be

mf

full . of wheat, the vats o'er flow with wine and

ye
oil, and ye shall eat, and be sat - is - fied, and

rit.
the
rit.
Chorus, in unison.
f accel.
praise the name of the Lord your God, and ye shall
f accel.

be
eat and be sat - is - fied, and praise the name of the
rit.

and
Lord your God.
p tempo.
rit.

Chorus. *Vivace.* $\text{♩} = 116.$

Be glad and re-joice, ye chil-dren of Zi-on, be

f *Vivace.*

gues.

glad and re-joice in the Lord your God. Be glad and re-

gues.

-joice, ye chil-dren of Zi-on, Be glad and re-joice in the

gues.

be Lord your God. Be glad and re -

be Lord your God. Be glad and re - joice Be glad and re -

gues.

re - joice. — Be glad and re - joice — Be

re - joice. Be glad and re - joice Be glad and re - joice — Be

gues.

the glad and re - joice, ye chil - dren of Zi - on, Re - joice in the

the glad and re - joice, ye chil - dren of Zi - on, Re - joice in the

gues.

rit. **Maestoso.** $\text{♩} = 80.$ ***ff***

Lord, in the Lord your God. Fear not, O

Lord, in the Lord your God. Fear not, O

Maestoso. ***ff***

rit. ρ

Land, _____ Re - joice, _____ Re - joice, _____ The

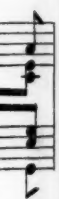
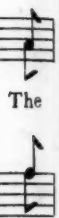
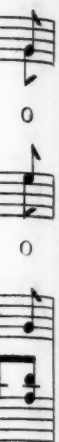
Land, _____ Re - joice, _____ Re - joice, _____ The

rit.

Lord will do great things, great things for thee. —

Lord will do great things, great things for thee. —

rit.





JOSEPH PARRY, Mus. Doc., CANTAB.

No.
Registered

DR. J.
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